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free the material from the charcoal by tapping it from the back, and then flap (on no account rub) it with a clean duster. Or: draw the pattern on white tarlatan, and place the tarlatan upon the linen; then go over the outline with pen and ink. In transferring a pattern to a dark material with a pile, such as plush or velvet, wash a little Chinese white over the holes made by the tracing wheel which will leave the design on the fabric when the tracing is lifted off it.

FURNISHING A SMALL FLAT.

SIR: We have about three hundred dollars with which to decorate and furnish our tiny three-room flat. There is a good-sized living-room about twelve feet by twenty-four, a sitting room about ten by ten, and a small bedroom about six by ten. The walls are kalsomined a grayish blue and the wood-work is painted in two shades of olive. There is no mantel. All the rooms are light and airy, and we should like to make them as pleasant as the limits of our purse will permit. We have a handsome mahogany folding-bed, veneered doubtless, but not a thing else yet, except two imperial photographs in plain walnut frames. Can you give us any advice?

BEATRICE AND BENEDICK, Yorkville, N. Y.

P. S.—He says it is absurd to trouble THE ART AMATEUR with such a trifle, but I am sure that there are lots of people besides ourselves in little flats who would like to know how best to spend their few hundred dollars.

BEATRICE.

Have the grayish blue kalsomine washed off and tint the ceilings of the sitting- and living-room in light, cool, sage gray, and both walls and ceiling of the bedroom the same. Paper the walls of the two former rooms with a small-patterned quiet-toned paper costing from 15 to 25 cents per roll. Lay good India matting over the floor of the living-room, and an ingrain carpet of simple pattern on the bedroom floor. Have a three-foot wide border painted around the sitting-room floor, next the subbase, of deep olive-brown tint, and cover the floor space remaining with a cheap American rug or have a low-toned, Persian-patterned, Brussels carpet made rug-fashion to fit. Curtain the bedroom with "Swiss" or "cheese cloth;" curtain the other rooms with simple chintz or cretonne. A dado of India matting four feet high (the width of the matting), might be placed around the sitting-room. Let the furniture be of the simplest possible character to suit the purse.

HINTS FOR A SITTING-ROOM.

SIR: I am about to furnish, paper and paint a large and sunny sitting-room. It has four windows and hardwood floor. Any suggestions leaving the beaten track would be appreciated by

COLORADO.

Cover the ceiling with a small-patterned, quiet-colored old-fashioned chintz, over which have three-inch wide, half-inch deep, flat-headed pine mouldings (painted cream buff color) arranged, crossing each other in such a way as to divide the ceiling into panels of about three feet square, or as nearly so as the space will permit. Have valances and window draperies of the same materials, with sash curtains of old-gold-colored Japanese silk. If the mantelpiece is of marble or inartistic wood-work drape it with the same material. Tint the cornice golden olive, with cove (if any) deep maroon. Make a four-foot deep frieze with a picture moulding underneath, painted the same as the ceiling mouldings. Cover the frieze space with rich cedar-colored cartridge paper. Paper the wall with a simple-patterned self-colored paper, deep olive in tone, no gold. Put a large handsome rug on

the floor, and a small rug before the fireplace. Cover the furniture with olive silk plush.

STUDIES FOR ROSES.

SEVERAL INQUIRERS.—The best studies for roses that we have seen are a set of three just issued by M. T. Wynne—Jacqueminots and Maréchal Niels, Jacqueminots and purple lilacs, and Queen roses and white lilacs. They are remarkably faithful lithograph copies of originals by De Longprey, a French rose painter of high repute. The coloring is very rich and the composition and drawing are excellent. The groups are large, requiring canvases nearly two feet square. The price of each study is five dollars.

SUNDRY QUERIES ANSWERED.

H. B. S., Newark, N. J.—Brown is the safest general background for flowers in china painting for a beginner.

HARRIS P., Nyack, N. Y.—Black always needs blue mixed with it, and sometimes lake, but it is used sparingly in all wall painting, Indian red and burnt umber taking its place whenever possible.

H. T., Trenton, N. J.—(1) Light green, in costume, is almost as unmanageable as pink. It looks well with white, or picked out with a rich brown. Trimmed with darker green it is sometimes effective. (2) Black or white lace is the best and almost the only artistic trimming for pink.

F. F., Boston, asks how a card engraver gets the design on his plate? He uses a transparent gelatine sheet, on which he traces the outlines with an etching needle. Into these lines he rubs red chalk. The tracing thus prepared, he lays it reversed on the etching ground, rubs it down, and so transfers the lines to the plate.

F. T. S., Atlanta, Ga.—(1) Dark-colored velvets need a coating of Chinese white before the actual painting is begun; otherwise their tint appears through the coloring. This application of white alters the character of the work and renders it opaque. (2) There is no better school in the South for china painters than that of William Lycett & Brother in your own city.

MANSELL.—The counterfeit of the print "The Virgin and the Cradle" is certainly very deceptive, for it is beautifully drawn. A close scrutiny with a good glass, however, shows that in the original the bottom of the basin is white, as is also the left hand of the old woman who stands in the background, whereas in the counterfeit these portions of the engraving are slightly shaded.

F. F. H., Troy, N. J.—Sir Frederick Leighton's mural paintings in the South Kensington Museum are executed in the process called spirit fresco, invented, it is claimed, by T. Gambier Parry, who has also employed it in beautiful decorative work in the St. Andrew's Chapel of Gloucester Cathedral. We have noticed lately that Mr. Parry's claim as discoverer of the process has been challenged.

R. T., Cairo, Ill.—(1) Works on mural decoration are published by Scribner & Welford, J. W. Bouton, and Cassell & Co., Limited. The address of each firm is "Broadway, New York." Ask for their catalogues, which will give full particulars. (2) To call it "frescoing" is a common misuse of the term. Fresco means painting on the fresh plaster, or on a wall covered with mortar not quite dry, and with water-colors. The plas-

ter is only laid on as the painting proceeds, and the colors become incorporated with it, retaining their brilliancy for a long time. (3) Pink madder or extract of madder carmine are much safer pigments for water-color painting than lake and carmine, neither of which will last long.

TREATMENT OF THE SUPPLEMENT DESIGNS.

PLATE 362 is a design for a panel decoration—"Thistles." For the leaves and stems use emerald green mixed with silver yellow and pearl gray, shaded with rose-leaf green (Hancock's dry colors) and dark green No. 7. If a line is desired at the edge of the leaf use green No. 7. The calyx of the flower paint first with apple green, pointing with the shading colors. Use ultramarine and carmine No. 1 for the groundwork of the flowers, making a delicate purple, more blue than rose. Line them carefully with light violet of gold. The three small buds, without a tinge of purple, paint somewhat darker in hue than the calyx of the flowers.

PLATE 363 is a design for a panel or double tile—"Mountain Laurel." The greens for the leaves are deep and warm. For those in the immediate foreground use grass green, emerald green, and yellow ochre, shading with brown 4 or 17 and dark green No. 7 mixed. For those back or underneath use rose-leaf green (Hancock's dry colors), shading with ultramarine and dark brown or sepia. The stems near the flowers should be painted in lighter greens than the lower parts of the stem, which should be shaded with brown green, with a little violet of iron on the extreme edge of the shadow side. The flowers widest open are painted with the slightest tinge of carmine No. 1, with a little pearl gray shaded in toward the centre; in the very centre, silver yellow; stamens, violet of iron. The buds are best painted with pink (Hancock's dry colors), although carmine No. 1 will do. Use more color than on the flowers. Make a gray of carmine No. 1, or pink and emerald green; shade the buds delicately with this, making the pronounced lines with the clear pink. The stems and calyx of the buds paint with apple green shaded with grass green and brown green. Some of the leaves in this design would look well painted with brown green alone shaded with brown 4 or 17, pronounced on the shaded edge with violet of iron. Do not make the line through the centre of the leaves too heavy; rather shade up to it, leaving the heavier shades for the line.

PLATE 364.—Designs and suggestions for art-work in metal.

PLATE 365.—Gothic letters of the fourteenth and eighteenth centuries.

PLATE 366.—South Kensington embroidery design—"Virginia Creeper"—for the back of a photograph screen to be done in silks on satin.

PLATE 367.—Design for hammered metal work—"Hickory."

BOOKS RECEIVED.

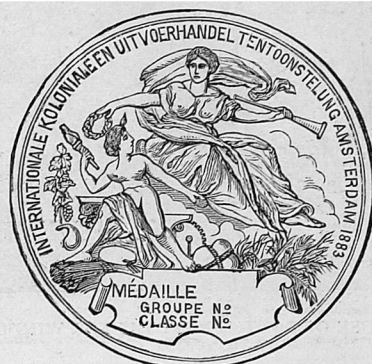
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Received the only Medal awarded at the recent International Exhibition at Amsterdam (Holland).



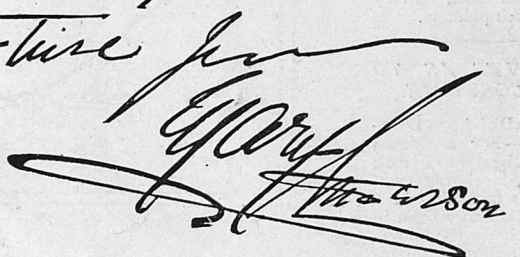
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